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Out with the New in with the Old -

For my exhibition, I chose 5 artists that were based around the same theme, abandonment. The reason for this theme was because it's something I often base my work on, I enjoy going to abandoned places taking photographs and souvenirs, keepsakes to add to my sculptural works later on. It's a theme that is so strong in itself and doesn't need explaining when looking at pieces, it tells a story by itself. I feel like so many people disregard this theme as they look at it as a pile of rubble on the floor but it's so much more than that, it has a history, a life before us. It needs to be seen and discussed so much more than it is, it's an amazing way of expressing yourself, reminding you that inanimate objects aren't always important and that they won't always be around, but you can still enjoy them even when they're past their 'sell by' date. Leonardo da Vinci once famously said that 'art is never finished, only abandoned,' and the same can be said for most architectures. Although my artists do not work the same they still base their work on this intriguing topic of abandonment, the way they all portray the theme differently in each piece of work makes them unique to me, and unique in themselves. It's the type of work that you sometimes don't have words for, but you take it in, understand it, and feel every emotion in it.

Sarah Sze, Luisa Alvarez are both sculptors that use found objects and explore the abandoned aspects of these. Their work is expressive and uses a lot of emotion and memory throughout each piece. Christian Richter is someone that I have taken inspiration from multiple times in my work, he's a photographer that travels the world exploring hundreds of ruins, rubble, and rejected buildings. His work looks ghostly; it has a presence that isn't seen. My last two artists that I've decided to exhibit are two painters that take the walls of the abandoned buildings as their canvas. Rone paints portraits onto crumbling abandoned building walls in the hope of expressing the fragility of beauty, his works are beautiful yet elegant, which is rather coincidental, through his works he's talking about beauty and how it's portrayed, how an abandoned building still has beauty and I see that.

Candy Chang uses the outsides of derelict buildings in the hope of capturing the thoughts of other people that walk past, for them to recognize the building as a way of dreaming. She adds ‘Before I Die’ onto a black canvas where people can add their ‘bucket list’ that they want to achieve before they die, it’s a promise to themselves, a remembrance.

A lot of philosophers look at abandonment as a spiritual sense, or with the distanced of god not being there. One once said ‘Meanwhile, where is god?... Go to him when your need is desperate, when all other help is in vain, and what do you find? A door slammed in your face, and a sound of bolting and double bolting on the inside. After that, silence. You may as well turn away. The longer you wait, the more emphatic the silence will become.’ - Lewis 1961, 17-18 quoted in Wielenberg 2015. This is saying that god is abandoning people when in need, of course there are religious aspects of it that can prove otherwise.

For my exhibition, I have decided to use The Mission Gallery as my area to display the artworks I have chosen. The reasoning behind this was because I felt like there was a good amount of space where I could fully take advantage, abling me to display my more sculptural chosen pieces in areas that allow them to shine. I’ve decided to create my piece out of cardboard in order for me to work more hands-on with this piece and visually be able to see the measurements in the art gallery I’ve created. My measurements aren’t the same as the mission gallery itself as I was unable to locate them, instead, I’ve created what looks and feels the most similar to it while taking into consideration the size of the art pieces. The order of the pieces in my gallery was important to me as I needed to space it out well so that all of the pieces was on show and was at there true potential, they all built up to the finale piece. My first few pieces were the ones that were more photo based pieces, whereas my last one was the biggest installation of them all. In the first room of the gallery I placed the works of Candy Chang, Christan Richter, and rone. As you’re leaving the room I put Luisa Alvarez’s artpiece as that is also one of my few installations in the gallery. To finish off my exhibition in

the Mission Gallery in the last room I decided to place Sarah Sze's artpiece in it straight through the door as I felt like that would give it the praise it needed.

The first art piece that I'm presenting in the exhibition is 'Before I Die' (2011 in New Orleans) created by the artist Candy Chang, the initial idea behind this was that as a community you could write your dreams before you die but it became much more than that. Simply because of this one artist, Chang, that created a small town bucket list for the community, another 5,000 'Before I Die' walls have been created all across the world since. Inspiring people every day. The Atlantic called his piece 'One of the most creative community projects ever.' Everybody enjoyed this piece, it was simple yet playful, this simple gesture brought people faith and joy all over the world, it brought people together in ways we never thought it could. They wrote their true desires, from as realistic as singing for millions to a dream of holding someone one last time. Her piece was inspired by a difficult time in her life, a passing of whom she loved, she did this to help find consolation and a new perspective in life.



Figure 1; Chang, Candy 2011.

'The Art of Losing' by Sarah Sze 2004, is another piece in my abandoned based exhibition where she creates pieces that challenge and push the boundaries of space and what's in between using found objects to do so. Her work is inspired extensively by the Italian Futurists and Russian Constellations, with this Sarah Sze has said she designed her work around 'How we move through space.' She draws from Modernist traditions of found objects, where she's able to deconstruct their power through using dynamic constellations of different materials that are usually charged with flux, transformation, and fragility.

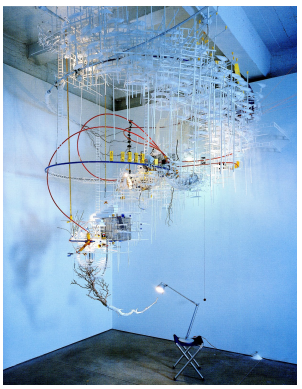


Figure 2; Sze, Sarah 2004.

Christian Richter and his photograph of a piano in the collection of ‘The Home’ from 2016 is the one I’ve decided to add to my limited exhibition because I felt it spoke words and meaning to me more so than the others, it captured my attention instantly. Christian Richter’s mission is to capture abandoned buildings' final ‘swan song’ and their decaying states, as he sees beauty and potential in these buildings, visiting over 1000 buildings in just one series to capture the perfect moment shows exactly this. His passion came from an enthusiasm for exploring rejected buildings in his younger days, it then furthered into something much more after receiving a digital camera from his friend. Even though Richter does break into these decaying buildings he always ensures they’re left undisturbed after, he also goes the extra mile to ensure that the location is kept a secret to avoid vandalism to these spectacularly picturesque buildings.



Figure 3; Richter, Christian 2016.

Rone created portraits of unknown women to capture their true beauty without being sexualized, his series titled ‘Empty’ displays multiple hand-painted portraits of natural beauty in women. Rone was never a fan of the usual way of presenting beauty he left the ‘normal’ way of modern-day muralism to create these empowered intimate portraits onto crumbling

interior walls to show just how fragile beauty can be. Rone once stated ‘Painting beautiful works in places of neglect try and highlight what may have been lost or perhaps what we’re trying to hold on to.’ In a way, you could say that his inspiration is the potential in these crumbled walls to show beauty once again. He enjoys being able to put a ‘human element back in’ to all of his chosen canvases.



Figure 4; Rone 2016.

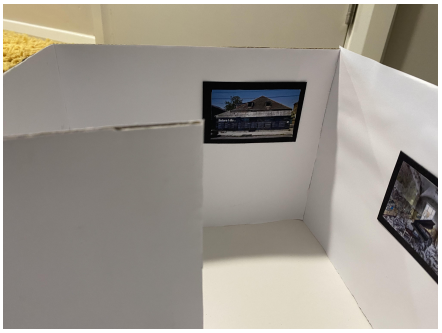
The final piece I decided to add was from Luisa Alvarez creating a project featuring ropes of LED lights draped all throughout the house titled Habitando. Alvarez took advantage of the neglected house by combining colour, light, and many rolls of jewel-toned cellophane, she manipulated both natural and artificial lighting. Her aim was to create a house a home one last time, using discarded chairs as her main material to bring a little life back into the ghostly house. With this piece, Alvarez sought to help humanize an uninhabited house, and that’s exactly what she created.

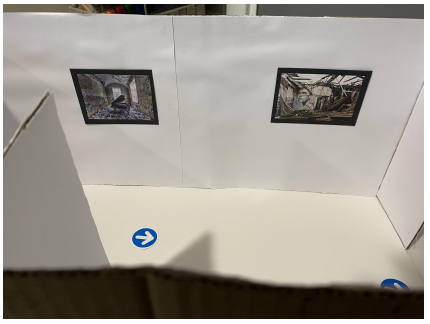


Figure 5; Alvarez, Luisa 2011.

My exhibition that I created:





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